

VOLUME FOUR

The Guitar Works of AGUSTÍN BARRIOS MANGORE



**The First Definitive Collection of
Agustín Barrios Mangoré
Edited by Richard D. Stover**

EL 3163

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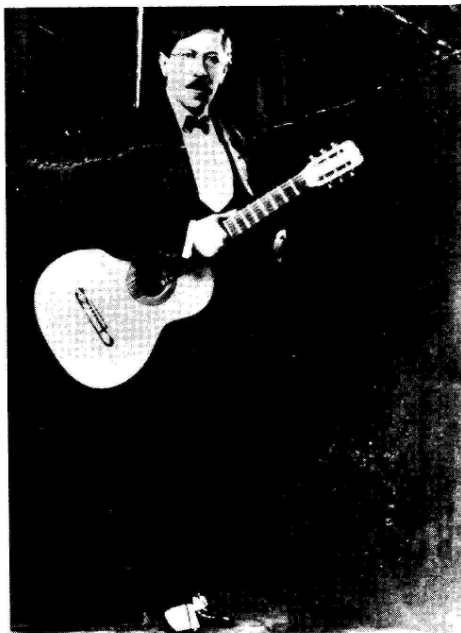
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1



2



3



4

The 4 photos above show Barrios at 14 years of age (photo #1); at 19 years (#2); while #3 shows Barrios at about age 35; in photo #4 he is seen, without moustache, circa 1930.



1



2



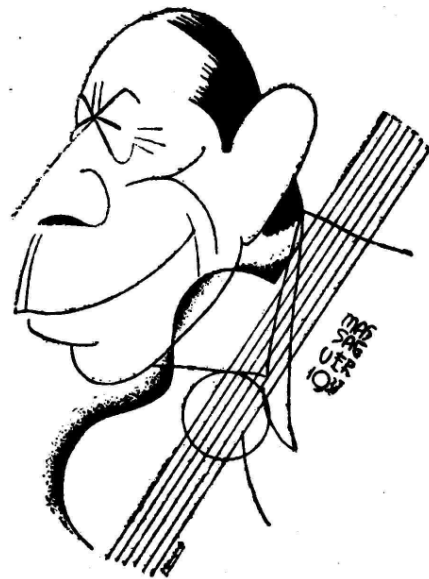
3



4

The 4 photos above continue, showing Barrios in the early 1930's (photo #1), also dressed in his Nitsuga Mangoré costume circa 1932 (#2). Photo #3 is 1935 and the last photo (#4) dates from about 1937.

Caricatures of Barrios Mangore



These 4 caricatures were all done in the 1930's. The 2 on the right were by professional artists while the other two were drawings taken from a book that Barrios carried with him in which admirers could write dedications, draw pictures, etc. to express their admiration for him.

Variacion al Estudio No. 3

Composed July 20, 1941
San Salvador, El Salvador

(de Parras de Moral)

AGUSTÍN BARRIOS MANGORÉ

1/2 C5

C3

C3

C3

1.

2. D. S. senza
repetizione
e segue

D. S. a Fine

Variacion al Estudio No. 6

(de P. del Moral)

AGUSTÍN BARRIOS MANGORÉ

Allegro moderato

a tempo

rit.

C2

C7

1/2 C2

Estudio

for Op. 38, Nr. 22

AGUSTÍN BARRIOS MANGORÉ
for N. Coste

2nd Guitar

9

1/2 C4 1/2 C3 1/2 C4 1/2 C5

1/2 C5

C2

C2

1/2 C5 1/2 C2

AGUSTÍN BARRIOS MANGORÉ

 $\frac{1}{2}C5$

The image displays a page of musical notation for guitar, consisting of six staves. The notation is a mix of standard musical notation and guitar-specific symbols. Key elements include:

- Staff 1:** Starts with a $\frac{1}{2}C5$ chord. It features a series of eighth-note patterns with fingerings like 1, 3, 4, 3, 1, 3, 4, 2. There are circled numbers 2 and 3 indicating specific measures or techniques.
- Staff 2:** Includes $\frac{1}{2}C5$ and $\frac{1}{2}C4$ chords. It continues with eighth-note patterns and fingerings. A circled 3 and a circled 4 are present.
- Staff 3:** Features $\frac{1}{2}C7$ and $\frac{1}{2}C5$ chords. The notation includes eighth-note patterns and fingerings. A circled 3 is at the end of the staff.
- Staff 4:** Continues the eighth-note patterns with various fingerings. It includes a circled 3 and a circled 4.
- Staff 5:** Includes $\frac{1}{2}C5$ and $\frac{1}{2}C7$ chords. It features eighth-note patterns and fingerings. A circled 3 and a circled 4 are present.
- Staff 6:** Includes $\frac{1}{2}C5$ and $\frac{1}{2}C7$ chords. It continues with eighth-note patterns and fingerings. A circled 3 is at the end of the staff.

The notation is written in a style typical of guitar tablature or lead sheet notation, with a focus on fingerings and articulation.

13

$\frac{1}{2}C5$ $C7$ $\frac{1}{2}C7$

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a $\frac{1}{2}C5$ chord and a $C7$ chord. The melody consists of eighth and sixteenth notes, with fingerings indicated by numbers 1-4. The bass line features a steady eighth-note accompaniment.

$\frac{1}{2}C5$ $\frac{1}{2}C10$ $\frac{1}{2}C7$

The second staff continues the melody and bass line. It introduces a $\frac{1}{2}C10$ chord. The melodic line includes more complex rhythmic patterns and fingerings, while the bass line maintains its accompaniment.

$\frac{1}{2}C5$ $\frac{1}{2}C10$ $\frac{1}{2}C7$

The third staff continues the musical progression with the same chord sequence and melodic/bass patterns as the previous staves.

$\frac{1}{2}C5$

The fourth staff begins with a $\frac{1}{2}C5$ chord. The melody and bass line continue, with the bass line showing some variation in its accompaniment pattern.

The fifth staff continues the musical piece, featuring the same melodic and bass line patterns.

The sixth and final staff of music concludes the piece with the same melodic and bass line patterns.

The musical score consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various chords, scales, and fingerings. The second staff continues the melodic line with more complex fingerings. The third staff introduces chords labeled C7, C5, and 1/2 C10. The fourth staff features chords labeled 1/2 C7 and 1/2 C5. The fifth staff has a circled '2' above the first measure. The sixth staff includes chords labeled 1/2 C5, 1/2 C10, 1/2 C7, and 1/2 C5. The music is written in a style that suggests a specific guitar technique, possibly a fingerstyle or a specific scale run.

Divagación

(en Imitacion al Violin)

AGUSTÍN BARRIOS MANGORÉ

15

Lento
 $\frac{1}{2}C5$

ad libitum

ten.

Harm. 12

C5 **C2** **C3**

rubato sempre

rit.

Moderato
 $\frac{1}{2}C5$

$\frac{1}{2}C4$

$\frac{1}{2}C5$ $\frac{1}{2}C6$ $\frac{1}{2}C7$

$\frac{1}{2}C8$ $\frac{1}{2}C5$ $\frac{1}{2}C5$

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16
 17
 18
 19
 20
 21
 22
 23
 24
 25
 26
 27
 28
 29
 30
 31

ad lib. - - - - - *rit.* - - - - -

Più mosso
accel. poco a poco - - - - -

dim. - - - - - *rit.* - - - - - *ten.*

meno tempo

Harm. 12 ②

rit. - - -

$\frac{1}{2}C2$ C2

C2 ② $\frac{1}{2}C7$ ten.

Allegro

$\frac{1}{2}C10$

$\frac{1}{2}C7$ C5

rit. - - -

$\frac{1}{2}C2$

ad lib. - - - *rall.* - - -

Pepita

AGUSTÍN BARRIOS MANGORÉ

INTRO:

Ad lib. ♩ = 98

C2
 1/2 C2
 C4
 1/2 C7
 C5
 C6
 C7
 C4
 C7
 1/2 C2
 1/2 C9
 C7

Tempo di Valse
 Allegretto ♩ = 120

rit. a tempo

C10

C9 C8 C7

$\frac{1}{2}$ C5 [A] C5 ②

mosso tempo

C7 C5

[B] $\frac{1}{2}$ C5

From 8/8 to A to C e segue

① ② C7 ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

C8
p meno
 C1
 C8 C7-C8 C7
 ♩ = 178
p mosso
 1/2 C9 C7
 C9
molto meno
 C7
rallentando
 C5 C7 1/2 C9 1/2 C14 C5
p mosso *f* *ff*
 From 8/8 to B Then 8/8 to 4/4

Armonias de America

AGUSTÍN BARRIOS MANGORÉ

Allegro $\text{♩} = 112$

$\frac{1}{2}C2$

$\frac{1}{2}C2$

$\frac{1}{2}C7$

ritenuto *a tempo*

rallentando

$\frac{1}{2}C5$

Moderato $\text{♩} = 80$

tempo rubato

$C2$

$C5$ $\frac{1}{2}C4$ $\frac{1}{2}C5$

Musical score for a piece, page 23. The score consists of eight staves of music in treble clef, key of D major (two sharps). The music features various tempo markings, articulations, and fingerings. Chord symbols C7, C8, C1, C2, C5, and $\frac{1}{2}C4$ are present. The piece includes sections marked *vivo*, *rit.*, *meno tempo*, *rall.*, *a tempo*, *accel.*, and *mosso tempo*. Fingerings are indicated by numbers 1-5 in circles. Some notes have slurs or accents. The bottom staff ends with a double bar line and a repeat sign.

C5 $\frac{1}{2}$ C4
 ② ② ① C3
 Harm. 8^{os}
 Harm. 15
pp
 Presto ♩ = 160
 ϕ 2 $\frac{1}{2}$ C2
tempo giusto
 $\frac{1}{2}$ C9
 ① $\frac{1}{2}$ C4 $\frac{1}{2}$ C2 ④ ② ② $\frac{1}{2}$ C2
 ② ② ③ ④ — ③
 pizz.
 $\frac{1}{2}$ C2
 nat.
meno

C1
 rall.

C3 Andantino ♩ = 66

C3

C3 C2

C3 C5 C3 C2

Meno tempo rubato

½C1 rall.

C10 C9 C10 C9 C7 C6 C5

Estilo Uruguayo

AGUSTÍN BARRIOS MANGORE

Andante

⑥ = D *rubato sempre*

rall.

$\frac{1}{2}C7$ $C8$ $C3$ **Moderato**

$C2$ $\frac{1}{2}C4$ *rit.*

$C3$ $C1$ $C2$ *poco allargando*

Lento *espressivo*



Moderato

Harms. 8^{os}

Andante

Del Segno a Coda



Tú y yo

(Gavota)

Alphons Czibulka (1842-1894)

Transcribed by

AGUSTÍN BARRIOS MANGORÉ

29

Fine

TRIO

The musical score for the vocal part of 'The Wind' by Gustav Mahler. The lyrics are 'The wind is in the trees' and 'The wind is in the trees'. The score includes a vocal line with various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the notes.

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. A slur covers the next three notes: a quarter note C5, a quarter note B4, and a quarter note A4. Above the staff, there are performance instructions: 'Harms. 12' above the first slur, a circled '1' above the second slur, and 'C2' above the third slur. The system ends with a double bar line.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in a simple, folk-like style. Above the staff, there are two 'C2' markings with brackets indicating specific notes. Below the staff, there are fingerings (1, 2, 3, 4) and bowing or breath markings (1, 2, 3, 4, 5, 6) corresponding to the notes.

The first system of the musical score for 'The Rose Tree' is written on a single staff in treble clef. The key signature has one sharp (F#), indicating the key of D major. The melody begins with a quarter note D4, followed by an eighth note E4, and then a quarter note F#4. This is followed by a series of eighth and quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4. The melody then descends: C4, B3, A3, G3, F#3, E3, D3. The system concludes with a final chord consisting of D3, F#3, and A3. Fingerings are indicated by numbers 1-4. A circled '2' is placed above the first measure, and a circled '4' is placed below the final measure. A 'C2' marking is present above the final measure.

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*Del Trio al ⊕
e D. C. al Fine*

Capricho Espanol

AGUSTÍN BARRIOS MANGORÉ

Allegro

The musical score consists of six staves of guitar notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It includes a tempo marking of 'Allegro' and a fingering instruction '(6) = D'. The notation includes various fingerings (1-4) and articulations (accents, slurs). The second staff continues the melody with similar fingerings. The third staff introduces a 'C1' fingering. The fourth staff features a '2' fingering. The fifth staff includes a '2' fingering. The sixth staff includes a 'C5' fingering, a '1/2 C3' fingering, and a '3' fingering. The notation includes various fingerings (1-4) and articulations (accents, slurs).



③ ④

⑤ ⑤

⑤C5 ⑤C8 ⑤C5 ⑤C8

Harm. 7 Harm. 12

Harm. 7 Harm. 12

Harm. 7 Harm. 12

C3

C8

④

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The next measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The following measure has a quarter note F#5, a quarter note G5, and a quarter note A5. The melody then descends: a quarter note G5, a quarter note F#5, and a quarter note E5. The next measure contains a quarter note D5, a quarter note C5, and a quarter note B4. The final measure of the system has a quarter note A4, a quarter note G4, and a quarter note F#4. The system ends with a double bar line.

First staff of music for 'The Rose Tree'. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. Fingerings are indicated by numbers 1-5 above the notes. A slur covers a group of notes in the middle. The staff ends with a double bar line.

C2

Harms. 8^{os}
al canto

Harm. 8^{os}

[illegible]

C5

Musical notation for the C5 scale in treble clef, showing fingerings and slurs.

The first system of the musical score for 'The Rose Tree' is written on a single staff in treble clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody begins with a quarter rest, followed by a quarter note G4 (marked with a '4' for fingering), an eighth note A4, and a quarter note B4. This is followed by a quarter rest, a quarter note C5 (marked with a '1'), a quarter note D5 (marked with a '4'), and a quarter note E5. The next measure contains a quarter note F#5 (marked with a '4'), a quarter note G5 (marked with a '1'), and a quarter note A5. The final measure of the system contains a quarter note B5 (marked with a '4'), a quarter note C6 (marked with a '1'), and a quarter note D6. Above the staff, the letter 'C1' is written above the first measure. Above the staff, the number '2' is written above the eighth note A4. Above the staff, the number '3' is written above the quarter note B5. Below the staff, the number '3' is written below the quarter note G4. Below the staff, the number '1' is written below the quarter note C5. Below the staff, the number '1' is written below the quarter note D5. Below the staff, the number '1' is written below the quarter note E5. Below the staff, the number '1' is written below the quarter note F#5. Below the staff, the number '1' is written below the quarter note G5. Below the staff, the number '1' is written below the quarter note A5. Below the staff, the number '1' is written below the quarter note B5. Below the staff, the number '1' is written below the quarter note C6. Below the staff, the number '1' is written below the quarter note D6. Below the staff, the number '4' is written below the quarter note B5. Below the staff, the number '4' is written below the quarter note C6. Below the staff, the number '4' is written below the quarter note D6.

Estudio en Sol menor

AGUSTÍN BARRIOS MANGORÉ

Andante espressivo

⑥ = D

$\frac{1}{2}C3$ $\frac{1}{2}C2$ $\frac{1}{2}C3$ $\frac{1}{2}C1$

C3

$\frac{1}{2}C2$ $\frac{1}{2}C1$

$\frac{1}{2}C2$ C3 C1

C3 C5 C3 C8 $\frac{1}{2}C5$ $\frac{1}{2}C3$ Fine



Serenata Morisca

AGUSTÍN BARRIOS MANGORÉ

Allegro moderato

6 = D

r.h. Harm. 12

tambora

ritardando

Harms. 12

Harm. 7

C2

1/2 C3

1/2 C2

1/2 C5

[illegible]

[A] C^3

[B] $\frac{1}{2}C^3$

[C] $\frac{1}{2}C^2$ $\frac{1}{2}C^3$ $\frac{1}{2}C^4$ $\frac{1}{2}C^5$ $\frac{1}{2}C^3$

From **[A]** to **[B]**
 Then to **[C]**

39

This page contains ten staves of musical notation for guitar, primarily in the key of C major. The exercises are as follows:

- Staff 1:** A sequence of eighth-note patterns across the first five frets, labeled $\frac{1}{2}C2$, $\frac{1}{2}C3$, $\frac{1}{2}C4$, $\frac{1}{2}C5$, and $\frac{1}{2}C3$.
- Staff 2:** A sequence of eighth-note patterns across the first five frets, labeled $\frac{1}{2}C8$, $\frac{1}{2}C5$, $\frac{1}{2}C8$, $\frac{1}{2}C6$, and $\frac{1}{2}C5$ C3.
- Staff 3:** A sequence of eighth-note patterns across the first five frets, labeled $\frac{1}{2}C10$, $\frac{1}{2}C3$, $\frac{1}{2}C10$, and $\frac{1}{2}C8$.
- Staff 4:** A sequence of eighth-note patterns across the first five frets, labeled $\frac{1}{2}C3$, $\frac{1}{2}C10$, and $\frac{1}{2}C8$.
- Staff 5:** A sequence of eighth-note patterns across the first five frets, labeled $\frac{1}{2}C3$, $\frac{1}{2}C1$, and $\frac{1}{2}C2$.

The notation includes various fret numbers (1-5), string numbers (1-6), and time signatures (e.g., $\frac{1}{2}$, $\frac{1}{4}$, $\frac{3}{4}$, $\frac{1}{8}$, $\frac{1}{16}$). The exercises are designed to improve fretboard technique and coordination.

Pericon

Allegro $\text{♩} = 58-60$

AGUSTÍN BARRIOS MANGORÉ

6 = D con moto

pressando

molto meno

Allegro

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Tango No. 2

AGUSTÍN BARRIOS MANGORÉ

$\text{♩} = 80$

$\frac{1}{2}\text{C12}$

⑤ = G
⑥ = D

① ②

C5 C7 C9

$\frac{1}{2}\text{C12}$

poco rit.

C5

C7 C5 C7 $\frac{1}{2}\text{C7}$

C5 C7 $\frac{1}{2}\text{C5}$

③ ② C5 C7 C5 C7

C7 C5

1 3 4 3 1 2 1 2 1 2 1 2

mozzo

1. 2.

poco rit.

C5 C7

mozzo

② ③ $\frac{1}{2}$ C3 $\frac{1}{2}$ C3

1 6 1 3 2 1 3 2 1 3 2 1

47

C5 C4

C4 C5 $\frac{1}{2}$ C3

C3

1. C5 2. $\frac{1}{2}$ C5

poco rit.

C5 C7 $\frac{1}{2}$ C12

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AGUSTÍN BARRIOS MANGORÉ

Lento

⑤ = G
⑥ = D

C6 C7 C9 1/2C7

rit.

1/2C7 C8 1/2C5

C5 1/2C7

rit. *a tempo*

1/2C5 1/2C5

1/2C10 1/2C8 1/2C7 1/2C5 1/2C3

i m

The musical score consists of seven staves of music in G major. The notation includes various chords (C7, C2, C4, C6, C5, C8, C10), fingerings (1-4), and articulations (accents, slurs). The piece includes tempo markings "a tempo" and "rall.".

Staff 1: Features a sequence of chords including C7 and C2. Fingerings are indicated by numbers 1-4.

Staff 2: Continues the sequence with C4 and C7. Includes a "rit." (ritardando) marking.

Staff 3: Features a sequence of chords including C7 and C8. Includes a "a tempo" marking.

Staff 4: Continues the sequence with C4, C6, C5, C6, and C5. Includes a "a tempo" marking.

Staff 5: Features a sequence of chords including C7, C5, and C4. Includes a "rall." (ritardando) marking.

Staff 6: Continues the sequence with C8, C7, C10, C4, and C5. Includes a "a tempo" marking.

Staff 7: Features a sequence of chords including C4. Includes a "a tempo" marking.

51

a tempo

poco accel.

dim.

molto rit.

rall.

De $\%a$ \oplus

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Adagio from Sonata, Op. 27, No. 2

("Moonlight")

L. van Beethoven-

AGUSTÍN BARRIOS MANGORÉ

Adagio sostenuto

The musical score is presented in seven staves. The first staff contains the initial measures, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The tempo is marked 'Adagio sostenuto'. The subsequent staves continue the piece, with various musical notations including eighth and sixteenth notes, rests, and fingerings. Above the staves, there are labels C1, C2, C3, and C5, which likely refer to specific chords or positions on the guitar. The music is characterized by its slow, flowing, and lyrical nature, typical of the 'Moonlight' Sonata.

C3 C7
 C3 C5
 1/2 C5 1/2 C7 1/2 C5
 C7 C5 C7 C8
 C2 C2
 C2 C7
 1/2 C2 C7
 C5

harm. 12
 harm. 12
 pp
 ppp

Preludio No. 20

55

Fryderyk Chopin-
AGUSTÍN BARRIOS MANGORÉ

Largo

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Largo'. The score is divided into five systems, each containing a single staff of music. The first system starts with a C7 chord and a first finger fingering. The second system includes a C8 chord and a first finger fingering. The third system features a C7 chord and a first finger fingering. The fourth system includes a C9 chord and a first finger fingering. The fifth system includes a C7 chord and a first finger fingering. The score is marked with various chords (C7, C8, C9, C5, C4, C3, C1, C2, 1/2C5, 1/2C7) and fingerings (1, 2, 3, 4, 5). The tempo is marked 'Largo'. The score ends with a 'ritenuto' marking and a 'Harm. 12' marking.

Chords and Fingerings:

- System 1: C7 (1), C8 (1), C7 (1), C7 (1), 1/2C5 (1), C5 (1)
- System 2: C7 (1), (XI) (3), C7 (1), C7 (1), C9 (1), C7 (1)
- System 3: C9 (1), 1/2C7 (1), C9 (1), 1/2C5 (1), C4 (1), C7 (1)
- System 4: C4 (1), C7 (1), C5 (1), C3 (1), C4 (1)
- System 5: C1 (1), C2 (1), Harm. 12 (1)

Performance Markings:

- ritenuto**: Marked at the end of the fourth system.
- Harm. 12**: Marked at the end of the fifth system.

Minueto en Sol

L. van Beethoven-
AGUSTÍN BARRIOS MANGORÉ

6 = ⑩

②

1/2 C7

C7 - C6 - C7

1/2 C2

③

1.

1/2 C7

2.

Harm. 7

Harm. 7

C7 - C5

②

③

④

⑤

⑥

⑦

⑧

⑨

⑩

⑪

⑫

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1.

2.

TRIO

1/2 C2

③

④

⑤

⑥

⑦

⑧

⑨

⑩

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Fine

Harm. 12

Harm. 12

C2

C4 - C5

C7

③

④

⑤

⑥

⑦

⑧

⑨

⑩

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poco dim.

1.

2.

D. C. al Fine

Träumerei

(Op. 15, Nr. 7)

Robert Schumann
AGUSTÍN BARRIOS MANGORÉ

Adagio espressivo

⑤ = G
⑥ = C *rubato sempre*

poco dim.

poco dim.

dim. e rit. - - - *molto rit.*

a tempo

ritard.

rit. - - - *dim.* - - - *piu rit.* - - - *molto rit.* *poco vib.*

¡Ay, Ay, Ay! . . .

Osman Perez Freyre
AGUSTÍN BARRIOS MANGORÉ

1. 2. 3. 4. 5. 6. 7. 8.

rallentando

diminuendo

rubato sempre

poco tenuto

tr

poco ten.

accel.

movido

poco vibrato

dim.

r. h. Harms. 8os

r. h. Harms. 8os

$\frac{1}{2}C5$

r. h. Harms. 8os

1st time only

$\frac{1}{2}C2$

1.

2.

$\frac{1}{2}C2$

C4

C4

accel.

ten.

$\frac{1}{2}C5$

r. h. Harms. 8os

(XI)

rit.

più mosso

$\frac{1}{2}C9$

$\frac{1}{2}C14$

Harm. 12

Harm. 12

Harm. 12

Harm. 12

EL3163

BIOGRAPHY OF RICHARD D. STOVER

Richard Dwight Stover (b. 1945) grew up in California in a family of five children. He graduated from high school in Fresno, California. During this time he became interested in folk music and began playing banjo and guitar. His first experiences with the classic guitar were in the Central American nation of Costa Rica, where Stover resided during 1962 as an exchange student. Here he met Juan de Dios Trejos, a guitarist who had actually studied with Agustin Barrios Mangore in the early 1940's.

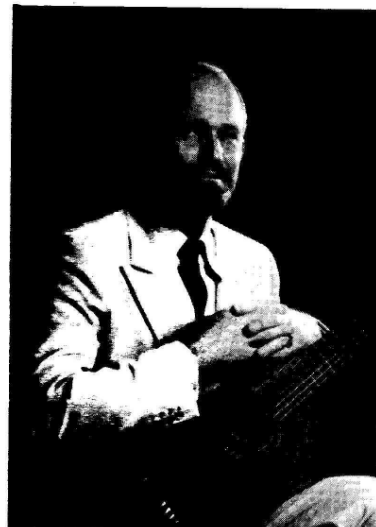
Trejos narrated the story of his "gran Maestro Barrios" at that time to Stover. Twelve years later would see Stover returning to Costa Rica as part of the research into the life and music of Barrios that has since resulted in the publication of over 90 works through Belwin-Mills.

Subsequent study of the classic guitar followed in California with Japanese guitarist Ako Ito (1965-66). In 1966 he went to Spain attending the University of Madrid studying Spanish literature. At this time he continued his study of the guitar with Jose Tomas in Santiago de Compostela and Jorge Fresno in Madrid.

From Spain he travelled to Argentina where he resided for 1 year, primarily in Buenos Aires. Here he discovered the world of guitar as it exists in South America. Returning to California, he continued his studies of guitar with Manuel Lopez Ramos (1970), Jose Rey de la Torre (1971), Guy Horn (1973), Leo Brouwer (1978) and Jorge Morel (1981).

In addition to the University of Madrid, Stover attended Fresno State University and the University of California at Santa Cruz, from which he holds a Bachelor of Arts in Latin American Ethnomusicology. His teaching experience includes UC Santa Cruz (where he initiated the classic guitar program in 1976) and California State University at Northridge (1980-82).

Mr. Stover now resides in Hawaii with his wife Rebecca and their two children Rachel and Robin. In constant demand as a performing guitarist, he works primarily in Hawaii with periodic trips to Japan, the Orient and mainland USA. He has been a featured artist at the Carmel Classic Guitar Festival (1977-78) as well as Guitar 78 in Toronto, Canada. Since 1972 he has presented guitar concerts featuring exclusively music of the Americas. He has given concerts and lectures throughout the USA, Mexico and Central America and has released an LP record entitled "Southern Exposure" on the El Maestro label.



Ron Purcell
Guitar Consultant
Belwin-Mills Pub. Corp



Agustín Barrios Mangoré
(1885-1944)

Biography Of Agustín Barrios Mangoré

Agustín Pío Barrios (b. May 5, 1885, d. August 7, 1944) was the greatest virtuoso guitarist/composer of the first half of the present century. Born in the small town of San Juan Bautista de las Misiones in Paraguay into a large family which esteemed both music and literature, he began to play the guitar at a very early age. He received his primary education in a Jesuit school where he utilized his guitar in the study of harmony. His first formal instructor, Gustavo Sosa Escalda, introduced young Agustín to the Sor and Aguado methods, as well as pieces by Tárrega, Viñas, Arcás, and Pargá. By the age of 13 he was recognized as a prodigy and given a scholarship to the Colegio Nacional in Asunción where, in addition to music, he distinguished himself in mathematics, journalism and literature. He also studied calligraphy and was a talented graphic artist.

Barrios, a great lover of culture, was quoted as having said, "One cannot become a guitarist if he has not bathed in the fountain of culture." In addition to Spanish he also spoke *Guaraní*, the native tongue of Paraguay. He read French, English and German and was keenly interested in philosophy, poetry and theosophy. He exercised daily and enjoyed working out on the high bar. He was warm, kind-hearted and spontaneous. Musically he was a tremendous improviser, and many stories are told of his completely spontaneous improvisations (many times in concert). His astounding creative facility enabled him to compose over 300 works for the guitar!

In his music we find truly inspired creativity combined with a total technical dominion of the guitar's harmonic capabilities. His knowledge of harmonic science enabled him to compose in several styles: baroque, classic, romantic and descriptive. He composed preludes, studies, suites, waltzes, mazurkas, tarantellas and romanzas, as well as many onomatopoeic works describing physical objects or historical/cultural themes. His most famous piece, *Diana Guaraní*, reenacted the War of the Triple Alliance which took place in Paraguay in 1864, complete with cannons, horses, drums, marching, and explosions! He also played a good deal of popular music, many of his finest compositions based on the song and dance forms found throughout Iberoamérica (cueca, choro, estilo, maxixe, milonga, pericón, tango, zamba and zapateado).

In 1932 he began to bill himself as "Nitsuga Mangoré – the Pagannini of the Guitar from the Jungles of Paraguay." Nitsuga (Agustín spelled backwards) and Mangoré (a legendary *Guaraní* chieftain who resisted the Spanish conquest) were used by Barrios for several years, after which he dropped this pseudonym to become simply Agustín Barrios Mangoré.

In addition to Paraguay, Barrios lived in Argentina, Uruguay, Brazil, Venezuela, Costa Rica and El Salvador. In these countries, as well as Chile, Mexico, Guatemala, Honduras, Panamá, Colombia, Cuba, Haiti, Dominican Republic and Trinidad, he concertized continually from 1910 till his death. From 1934-'36 he was in Europe, playing in Belgium, Germany, Spain and England.

Perhaps over a hundred of his works still survive, either in manuscript or on the many 78 rpm records he made (over 30 records on 4 different labels). In addition to his own works, he played hundreds of other pieces, including all the standard works in the guitar repertoire up to that time (transcriptions of Bach, Haydn, Mozart, Beethoven, Chopin, Albéniz, Granados, as well as works of Sor, Aguado, Giuliani, Costé, Tárrega, Tórraba and Turina).

One can appreciate in Barrios Mangoré a logical expansion of techniques defined by masters such as Sor and Tárrega, carried to an even higher level of expressiveness and technical expertise. The legacy of his genius is a priceless one for all lovers of the guitar.

Richard Stover



St. insigne

Barrios Mangoré
su admirador.

R. Santana M.

Curacao 27-III-32